SACRED DANCE GUILD

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FESTIVAL! FESTIVAL! FESTIVAL!

by Cynthia Winton-Henry

Pacific School of Religion, overlooking the Golden Gate Bridge and San Francisco, co-hosts the 1993 National Sacred Dance Guild Festival "Dance and Spirituality: East and West," July 26-30 in Berkeley, California at the leading seminary of theology and the arts.

Friedreich Nietzsche said, "The trick is not to arrange a festival. The trick is to find people who can enjoy it." One thing we do not worry about at a Sacred Dance Guild Festival is enjoyment. Where there is dance, participants will enjoy themselves. Dance is the trick. Dance is a great spiritual teacher of our era, a spiritual practice that fosters growth, renews life energy and creates community.

The 1993 Sacred Dance Guild Festival is an intensive excursion into spirituality through dance of both western and eastern origins. The week extends from the reaches of ancient China with the gentle but strengthening practice of T'ai Chi Chu'uan to deep visioned dance peace rites of Carla deSola, from the explosive harmony of Japanese taiko drumming to the chapel to cathedral liturgical dance know-how of London's Kevin Yell.

Twelve Reasons to Come to Festival 93

1. To be with others in a place where you don't have to explain why you are devoted to dance and spirituality! To experience what happens when ground zero for over a hundred people is love of dance and love of God.

2. To build skill, network, refreshen. The Festival is for many people. It is for the person in the Church who is looking for practical dance and leadership skills, encouragement, and a place to network with other dancers. The Festival is for beginners who have discovered dance to be a neglected, hungered for part of spiritual life. The Festival is for Guild members and dance professionals to renew with old friends, make new ones, see what's happening in the world of sacred dance and to be fed and to dance.

3. Bay Area Beauty and Berkeley Magic. Pacific School of Religion lies on a beautiful hill in Berkeley affectionately known as Holy Hill, the site of six seminaries and more centers of religious study. Immediately adjacent to the University of California in Berkeley, PSR sits in a multicultural greenhouse packed with resources, restaurants, coffee houses, dance concerts, art museums, hot tubs, and every kind of person in the world. Berkeley is a political and cultural exploritorium. Perhaps it is the vista, the wooded hills, the great central cloistered green at PSR or the cooling summer breezes that helps it retain a peaceful feeling of retreat. The seminary literally looks out the Golden Gate across the Pacific Ocean toward the Far East. San Francisco is a 30 minute train ride on BART, the Muir Woods are an hour's drive. The wine country is an hour and a half away. The San Francisco region attracts people by its beauty.

4. Well Known Full Time Faculty

Carla De Sola, Pacific School of Religion faculty, author of *The Spirit Moves*, founder of Omega Dance Company and the new Omega West, will perform a new work based on the Labyrinth at this year's festival. Carla will teach a course on Dancing a New Vision based on her Peace rites workshops. A new workbook by that title will be available for further use.

Scott Kalialaokaia Galuteria of Hawaiian ancestry has performed internationally with Hawaii's Cazimero brothers. He teaches the Spirit of Hula, and the relation of song, silence and talking story to dance.

Jamie McHugh, registered movement therapist and core faculty of Anna Halprin's Tamalpla Institute draws on

Continued on page 2

Pacific School of Religion in the San Francisco Bay Area hosts the 1993 Sacred Dance Guild Festival

Festival of Dance and Spirituality
July 26–30, 1993

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Policy Statement The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458. Headquarters Address: Pam Bittner Gwozdz, 8240 Bellflower Rd., Mentor, OH 44060. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901. ©1993 Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328

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Halprin's somatic/expressive approach to dance based on the connection between movement feeling and imagery. This approach has assisted individuals with healing and health, including cancer and AIDS patients.

Cynthia Winton-Henry, ordained minister and PSR faculty, and Phil Porter, lay minister and speaker, co-authors of the new *Body and Soul Book* and founders of InterPlay technique and philosophy, teach together about movement, theater, and song, as spiritual disciplines. Their company, Wing It! Performance Ensemble will perform for festival attendees.

Kevin Yell from London, coordinator of liturgy for the Franciscan School of Theology in Berkeley and recipient of choreographic commissions from major British Cathedrals and Churches, teaches the intensive course on liturgy and ritual including mask making, voice work and choreography.

5. Chapel, Master Class, Technique, Witnessing, Performance. The daily schedule begins with chapels combining dance of Eastern and Judeo Christian spiritualities. Taking a new direction from past festivals, participants then choose a teacher for an in depth morning master class to include warm up, technique, and instruction in dance for peacemaking, spirit of hula, therapy, spiritual growth, or liturgy. The Festival Committee hopes this extended session allows dancers to move deeply in their learning. Following lunch, always nutritious healthy feasts at PSR, enjoy free time or more technique class in Afro Haitian with Masankho Kamsisi Banda of Malawi, Central Africa, African dancer, storyteller, and theologian; Korean Folk Dances with Ai Ra Kim, PSR's Religion and Society professor; Modern Dance with Debra Weir of UC Berkeley; and Tai Chi Chu'uan with master teacher Lana Spraker.

6. Special Guest Faculty. Afternoon workshops offer introductions of morning sessions you missed, additional classes with full time faculty as well as sessions with Doug Adams, PSR's Chair of Christianity and the Arts, teaching Dance and the Bible; Leah Mann, artistic director of the inner city youth company "Moving in the Spirit;" and Margaret Taylor Doane, with over sixty years as a leader of dance in the church.

7. The Sacrament of Sharing Dances. Anyone who has ever attended a Sacred Dance Guild Festival will tell you that a highlight is witnessing and sharing dances with other attendees. Something happens. Three late afternoon sessions are given to this act of witnessing and affirming. Registrants are invited to bring one dance to share.

8. Evening Celebrations: Riotous, Poignant, Truth telling, Spirited. Those arriving on Sunday can "come on down" for an evening of American Line Dancing. Then beginning Monday rejoice in the percussive choreography of a contemporary version of traditional Japanese taiko drumming with San Jose Taiko. Tuesday evening the Guild gathers to wine, dine, do business, laugh, and honor Margaret Taylor Doane, a godmother of Sacred Dance. Wednesday is your night on the town. Thursday combines in concert "Omega West," "Wing It!," "Performance Ensemble," and Leah Mann.

9. All the things that happen that don't fit in a category. A roommate who becomes a soul mate, the massage that helped heal an old wound, dancing with a man, woman, or youth and making a memory there, finding new boldness, laughing a lot more, picking up the perfect resource for your group back home in the Bookstore, the electricity of dancing as The Many, the silent sunset on the Bay, new ways to walk the labyrinth of your journey.

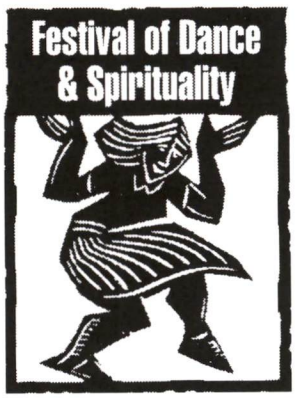
10. Youth and Age, Men and Women Invited! The Festival is hospitable to people of all levels and ability. Youth eleven or older please inquire about which classes may best suit your needs and interests. Dance is an intergenerational art and the Festival faculty are skilled in the art of inclusiveness. Persons with limits and special considerations welcome.

11. Course Credit Available. If you are working on a degree or are interested in receiving credit for any reason, PSR summer session courses offer academic credit for a slightly higher fee.

12. Three other major sacred dance events happening before and after! The Sacred Dance Guild Festival is the pinnacle event of three additional dance events surrounding the Festival at PSR this summer: **A Time to Dance**, an intensive week with Carla deSola, July 19-23 before the Festival; **Called to Dance: a Dance Summit** on our religious history as dancers, sponsored by the Northern California chapter of the Sacred Dance Guild, Saturday July 31, from 1-5; and **The Wisdom of the Body**, a week of InterPlay with Cynthia Winton-Henry and Phil Porter, August 1-5. This is a summer of dance learning and community that is not likely to occur again in the foreseeable future. Don't miss this chance to indulge!

For information and registration contact the Office of Continuing Education at PSR, 1798 Scenic Ave., Berkeley, California. 1-800-999-0528.

Please note! We are unable to provide special shuttles from the airport unless you are arriving very late. To keep taxi fares low, wear a SDG T-Shirt, sweat-shirt or badge and share rides from the Oakland airport. The Oakland airport is 10 miles away from Berkeley. San Francisco airport is a 50 minute drive. Public transportation from Oakland is available and relatively easy. Less true of SFO. We will greet and assist you when you arrive at PSR.



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Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

Editorial

The appendices have gone to Doug Adams for *And We Have Danced, Volume II*. And I have been editing the text and making changes on the computer.

I have had positive reports on the SDG Directory Update. And I have a few corrections from members: Connecticut: Rev Christina Laurie's phone number should read 203-721-9624; Jo Asmussen has moved to 1611 Bixby Ave. NE, Bemidji, MN 56601-2618; Pennsylvania: Diana L. Nuessle's phone number should read 215-572-8838; L.D & R.M. Maill's new address is P.O. Box 6, Paraparaumu, Wellington, New Zealand and Maryland: Martha Starrett, O.P.'s zip code is 21042; Sue Highfill's phone number should read 205-853-8399.

This issue with the theme "Festival of Dance and Spirituality" has brought many articles for the *Journal*. These articles also point to our 1993 Festival which has the same theme—a most exciting time awaits all the SDG members at PSR in Berkeley, California, where we will honor Margaret Taylor Doane, who has given so much talent, treasure and time to our Guild.

Our Fall issue will highlight the 1993 Festival. Alison Wishart of Australia has given me a wonderful theme title from her article contained in the Winter Issue of the Journal "Come Yesterday, Come Tomorrow, Come Dance."

Please continue to send your Journal news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Do note deadlines of August 15, November 15, and March 15.

President's Message

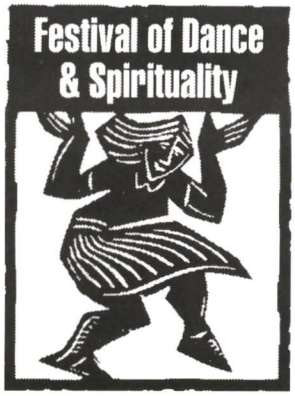
This is not my farewell letter, but almost...and I find myself looking forward to Festival '93 in Berkeley, and remembering the first time I visited the West Coast. It was three years ago, and I was the incoming president of the Guild, attending the Dance, Church and Sexuality week in Berkeley. There I danced with Barbara Lyons, and learned about "the green tortoise." I remember Carla's dancers who danced on the walls of the sanctuary. Even today, I share with others the haunting memory of Doug Adams' workshop on the Holocaust. I left California with renewed commitment never to dance "cute" or "pretty" but *real*.

It was in the West that I first danced with my drum (I named her "Dignity"), and experienced the empowering woman's ritual on the beach. Now, three years later, as I leave office, I realize that I am not dancing cute or pretty, but real. If I truly live what I believe, all life is a dance, then this dance is hard—challenging beyond words.

But how does a woman dance *real* within organized religion, which is too often oppressive to women? How does a woman live and move and breathe within institutions that would have her sit still, be quiet, and "act like a lady?" Where and how are the passion, the anger, the joy and the grief to be expressed? Does one leave, or stay? I suppose, in the end, one follows her heart: stay, but dance on the walls, if you must. Explore the boundaries, push them, dance on them—freedom and truth move me that way.

This past year, I was forced to return to working in the "secular" world. I hadn't forgotten that the world is riddled with racism, sexism and homophobia, but experiencing these attitudes on a daily basis have been vivid reminders to me of how they destroy the human spirit. What I also know is that survival often forces us to be silent, to seem to "go along" when our inner selves long to dance the truth. I wonder how often in history—in the Holocaust, the witch-burnings, the Civil Rights movement—we have been silenced by fear and the instinct to survive. It is the dance that helps me to keep centered in a world so out of balance, so off-centered, so lacking in truth and compassion. It is the freedom of creative expression that empowers me to see in each human being a unique gift, and to communicate with them at a level of honesty and mutual respect.

It is at this level, in this way, that I intend to raise my four daughters...and to teach my grand-daughter to dance. Each one of them will have to learn that to dance is a ritual of endurance, courage and risk. Each one of them, I hope, will also know the joy and freedom of the dance. It is my hope that they, too, will "journey west" from here, and that they will be open and responsive in their encounters with new people, new ways of thought, new forms of worship.... It is my hope for us, as we journey to PSR for Festival of Dance and Spirituality, that our dance will be enlivened and enriched by our encounter with new people, new forms of worship, new experiences of the dance, and perhaps, with the Green Tortoise.



The Dance of the Heart

by Margaret Marszal, H.M.

I recently had the blessing to step back and take a deeper look at life. It led me to discover a new meaning for dance—"the dance of the heart."

This past fall, I spent three months in a Benedictine Monastery in Cottonwood, Idaho for a contemplative sabbatical experience. The sisters of St. Gertrude's opened up their home to twenty-one participants for a program entitled "Inn-Spire." The ninety days included workshops on contemplation, a 30-day retreat, and some outings to explore the beauty of the Northwest. The daily rhythm of prayer, work, reading and recreation opened me up to the daily movement of God within. The Benedictine sisters invited us to pray and chant the Morning and Evening prayers with them. The slow prayerful music opened me up to hear the movement of my heart. I saw clearly that everyday movement, everyday living was actually a dance for God. The presence of God was seen in the care the sisters gave to decorating the chapel, preparing the meals, planning the liturgies, cleaning and maintaining the household and caring for the gardens.

A sister from Sierra Leone, Africa taught our group some basics of African dancing. African dance requires two responses: One needs to dance the rhythm of the music and also the rhythm within oneself. She taught us an Offertory Dance which we prayed in the liturgy we celebrated for the Canadian Thanksgiving. It was truly an international experience.

While taking time to walk in the Northwest, the spirit invited me to a close intimacy with nature. I found myself watching trees, running deer, horses, and other inhabitants of the countryside. I began to choreograph and illustrate dances that imitated the graceful movement of nature. The hill behind the monastery had been a "holy hill" for the Nez Perce Indians. I sensed the holy ground I walked upon. I believe Isadora Duncan would have been proud of me.

In the quiet of a thirty-day retreat, I learned how to enter the stillness of my heart. As I moved through the Ignatian Exercises, I found music which made my heart respond in dance. Most importantly, I got in touch with my beautiful self—the person deeply loved by God. The dance of the heart for me was that I found my true center. It is an incredible experience to get in touch with one's core.

The closing liturgy included our group sharing a dance of peace to the Benedictine Sisters and to each other. The Benedictines responded by extending their hands over us while singing a blessing for us. I could feel the energy of God move in harmony between us. I learned that the "dance of the heart" was not just in me, but in everyone.

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Prophets of the Body

by Phil Porter

Eighteen years ago I choreographed a dance for the small Mennonite church I attended in Indianapolis, Indiana. That was an early step on a path seeking the role that dance might play in the church and in my own faith life. The journey that has followed has been full and grace-filled. It has included finding a community of people in California who came together for Sacred Dance Guild gatherings; a long collaboration with Judith Rock and Cynthia Winton-Henry as Body & Soul Dance Company, traveling with a solo performance piece called *Sermonettes and Scandals*; and the current work that Cynthia and I are doing—WING IT! Performance Ensemble and the InterPlay philosophy and technique. I have also been involved in other arts organizations and activities within the church, as well as serving my local church as a liturgy designer and leader.

But despite the richness of experience this journey has provided for me, it has been complex and frustrating as well. I found myself exploring a territory that resonated with every fiber of my being, but this intensity was matched by few others within the church. How could one sit still in the face of the wonder of God's creation? Why weren't more of us dancing in the aisles? How could I reconcile the sense of "church" that I find dancing with my brothers and sisters at a Guild Festival with the boredom that I sometimes (dare I say often?) experience in church?

I'm not sure that I have found answers to these questions as much as I have settled into defenses. I have found a way to exist quietly in the church, offering my gifts when I can, but not expecting much in return. I have built a wall between the primacy and intensity of my experience of body/spirit and the general lack of response, affirmation or acknowledgement from the institutional church.

But is this a helpful or healthy response? What is the role we are called to play in the church? How do we reconcile the depth of our call with the mixed messages we receive from the institution?

I believe that we are called to be prophets of the body.

Our culture and our theologies have forced body and spirit into two different boxes, stored not just on opposite ends of a shelf, but in different warehouses in distant cities. Our job is to retrieve those boxes, unpack them and joyfully toss their contents in the air until they fall into one intermingled heap. We have the opportunity to help others address a critical situation: that we have been separated from our own physical experience, knowledge and wisdom; that we are losing our ability to claim our inner lives, our inner authority; that we are afraid to honor the God within; that we are reluctant to listen to the body, or follow its lead. As a people we are split from the wisdom of our bodies: we need to be reunited with our joy, our pain, our wonder, our ecstasy, our fear, our delight, our connections, our shame, our separations, our memories, our visions, our love, our passion.

Wing It! Performance Ensemble

As dancers and movers and shakers we know about body/spirit. We are healing the split, reclaiming our wisdom, and finding God in the precise moment of the dance. The wisdom of the body that we have to share is only barely communicated in the dances we present on Sunday morning. The meaning of our work for the church encompasses not only the results which the congregation witnesses, but the process of creation that led to the dance: the cooperation and collaboration of artists, the spiritual discipline of rehearsal that allows us to move together, and even the act of following a call that is at odds with liturgical practice and tradition in most churches. All of these factors are interwoven into the spiritual experience of being a dancer in the church, a path that is rich with insight and information.

I am convinced that this spiritual path we have chosen is an important one in our churches and in our culture. And even if others do not choose to claim it with the fervor that we do, there are gems of wisdom important to anyone and everyone. Some may already be travelling a similar path, but others may have barely taken the first step: fear, conditioning, responsibility, and expectation all take their toll. How do we phrase the invitation to those who have barely stepped on the path, those who are afraid to take the first step? I no longer expect to turn everyone into church-dancers, but I do feel that in everyone there is a body/spirit that needs attention, nurturing, and care. Can we be part of that wake-up call?

Being a prophet is not an easy task, and its rewards are sometimes convoluted. Claiming authority and gaining wisdom are not without their price. But perhaps we have no choice—the call is so deep. We have allowed it to suffuse every muscle, to reside in every bone. Our task may prove difficult because much of the wisdom of the body lives just at the edge of articulation. We are dancing precisely because words are inadequate! But we must struggle with the task, seeking the ways not only to do the work of moving, but to translate the full range of our experience into whatever language is required.

It may be hard to wait for others to get out of their chairs when you are already flying. Fortunately, we needn't dance alone. There are others who are flying, or who only need the most gentle breeze to bear them aloft. Find them, for they will rejoice in your flight! But don't neglect those who are not already aloft, nor assume that their spirits are without wings. Perhaps their wings are neatly folded against their bodies, just waiting to stretch out fully under the guidance of the proper flight instructor.

Celebrating Margaret Taylor Doane

by Cynthia Winton-Henry

When I was a dance major in college, my campus minister lent me a hardbound copy of a book called *The Art of the Rhythmic Choir.* This was the first indication I ever had that someone else knew that dance and worship were made for each other. The historical research in the book energized and gave me hope that we might see dance as a real part of religious life again someday. Later, at a Sacred Dance Guild Festival at Pacific School of Religion I met the author, Margaret Taylor Doane. Today, at 83, her life spans this century. Her depth of knowledge and leadership in the sacred dance movements is enormous. Many of us have "Margaret memories" and "Margaret stories" to share.

At Festival 93, Margaret will serve on the faculty and be present at the Sacred Dance Guild Banquet on Tuesday night, July 27th, to be honored for her ongoing contribution. A video tape of her life and memory created by her friend Bunnie Oliver, a pastor and artist, will be shown as part of the celebration.

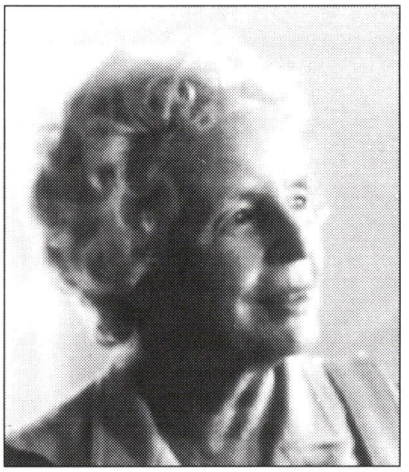
In a recent article in *Spectrum,* a Fresno California paper, journalist Laura Martin wrote this about Margaret:

Margaret Taylor Doane, 83, considers herself shy. That is until the music moves her. Or until she rises to talk about her field of "sacred dancing,"..."It is a communicative art that involves the whole person in body, mind and soul," she said, speaking with the authority of 62 years of practicing sacred dancing...At Christmas time many years ago, during her first marriage to a minister, she noticed how the choir stood still while singing in the church. She got involved to change this, but slowly at first.

While the choir, dressed as angels, sang Hallelujah, she had them lift their arms. "The congregation loved the movement," she said. As Easter approached, she went to the deacons of the church to ask permission to do more. They said, "Well Margaret, you can do anything you want as long as you don't call it dance."

Doane has made sacred dancing a large part of her life. She teaches this art in churches, seminaries, schools and summer conferences throughout the United States. She said she feels her purpose is to "encourage others to use creative dramatic action as a meaningful way for children, youth and adults to grow in Christian faith with group involvement in joy, compassion and resiliency."

She has also been able to communicate her art through books, authored under the pen name of Margaret Taylor. Her books are, *A Time to Dance: Symbolic Movement in Worship, Look Up and Live, Dramatic Dance With Children, Creative Movement, Considerations for Starting a Sacred Dance Choir* and *Hymns in Action for Everyone: People 9 to 90 Dancing Together.*



Doane has a great love for children. While discussing her book, *Dramatic Dance With Children,* she said, "Children relish dramatic action, so I lead a workshop for religious education teachers of various denominations."

Doane asked seniors to get involved in feeling the music with her. Though seated, she asked them to follow her movements. They lifted their arms to "Spirit of the Living God" along with her and smiled and nodded to each other when the song concluded. She encouraged them to try it at home, and said, "Walk with your head up. It means a great deal with how you deal with life."

Doane said, "My work today may seem too simple in the eyes of young dancers, but it is a field that is my priority and where I find response from people of all ages."

My Yoke is Easy, My Burden Light

by Blair K. Bickford

"Living the Tradition the Anglican Way" was the focus for the Diocese of Southern Virginia parish Education Day, which took place at The Church of the Good Shepherd, Norfolk, Virginia. This effort was for the benefit of the educators within our churches whose awesome responsibilities are translating the good news of Jesus Christ to our next generation. The invitation came to attend liturgy and all day workshops which were designed to help teachers of kindergarten to teenagers and singles to small groups. The liturgy was designed to incorporate participants from all over the diocese. Many of the clergy attended and it was led by our own Bishop Frank Vest. When Bishop Vest inquired about the homily, the planners smiled like cherubs and indicated that the Bishop's message was not necessary. "You mean I don't have to say anything," the Bishop replied. "No," he was told gently, "The dance will say it all!" Since the Bishop sees the importance of dance in the service, he smiled and walked away in anticipation.

The morning liturgy for the education workshops began with "Almighty God, to you all hearts are open, all desires known and from you no secrets are hid..." This paved the way for an open, receiving congregation. The dancers, Sybil Macbeth, (Eastern Shore Chapel); Gwen Meng, (Church of the Ascension) and Blair Bickford, (Church of the Good Shepherd) took their places: two in the trancepts, one down the center aisle. Each dancer wore a black long sleeve leotard and black full flowing skirt with a white sleeveless muslin overblouse roped at the waist. The scripture was the Gospel of St. Matthew ll:24-30. Jesus tells us in this passage, "My yoke is easy and my burden light." The music was an original arrangement by John Michael Talbot.

The processional and opening acclamation preceded the gospel passage. The scripture was read in strong clear tones by a woman reader; the music began and so did the dance. The key element in this particular offering was a six-foot long, two-inch wide black elastic tape that each dancer stretched with tension and managed between both hands. Here was illustrated the tensions in life—especially the tensions that go with letting go and letting God—taking Jesus' yoke and discarding our own. The dancers moved as a group and in solo at various times to communicate the journey we make in life that vacillates from solitude to community as we come into a never ending knowledge and wonder of our creator and Lord. Walking in silence down the center, the three left their dance at the altar. The Bishop, with sparkling eyes, found each dancer during the remainder of the service and commented that the dance indeed said it all!

T'ai Chi Ch'uan:
Sacred Dance Creating Sacred Space

By Lana Grace Spraker

Beside me are two books: *Mandala,* and *The Mystic Spiral.* Both describe T'ai Chi Ch'uan: a mandala in movement created in the form of a mystic spiral. "Mandala" refers to the principle of center, the origin of form and process. Center is a symbol for potential—the place from which all things emanate. The Center is God, seed, atom, awareness. From this center energy spirals out to spin the web of life. The basic structure of human life is the spiral, found in the double helix of the DNA molecule. Our breath is a spiral from in to out to in, our circadian rhythms, the evolution of the year through repeating seasons—all spirals.

T'ai Chi Ch'uan is a "movement meditation." The movements of T'ai Chi are one continuous circle, spiraling in their connection from the beginning move to the end. But T'ai Chi is also an effective martial art. To understanding the nature of the universe and its spiraling movement is to understand: how to get out of the way, to be in the right place at the right time, to deflect an oncoming onslaught, to set a gentle yet firm boundary, to live in harmony.

Why is T'ai Chi Ch'uan a Sacred Dance? Because before there is the "outer opponent," there is the inner enemy: the busy mind filled with nagging judgements and critical comparisons that destroy our harmonious relationship to the world, to each other, to ourselves. Our greatest challenge as we enter the 21st century is Peace of Mind: how to find it, and maintain it moment to moment.

We all wish for a mountain top with no phones, no demands, no "maddening crowds," bullets flying, cars crashing. BUT most of us are urban dwellers, and a few days on a mountain top will not balance our remaining busy lives for long...unless we have a way of bringing it all home.

T'ai Chi Ch'uan is the sacred dance of warriors, warriors of the spirit. In it, we take the sword of stillness in movement to our busy minds and find peace, rest from the cacophony of inner and outer demands and voices.

How much time do you spend in prayer or in sitting quietly with an "empty mind"—without book or music, TV or friend—truly sitting quietly, without making out your agenda for the next moment when you will pop up? WE HAVE LOST THE SACRED SPACE OF OUR INNER PEACE. Our first and most important sacred space is peace of mind. It is more important than cathedrals, temples or quiet woods, for if our inner spaces are not available for God, Wisdom, Compassion to enter, then we make of our outer spaces places of confusion, disrespect and calamity.We cut down ancient trees and make them into throwaway scaffolding. We cut each other down with our words, our cars, our me-first attitudes, with bullets.

I could write about the graceful circles, poetic names, sustained and flowing movement of T'ai Chi Ch'uan. But you can read that everywhere. I would like us to come to a different place of appreciation and respect for this sacred dance, for movement that brings stillness and center. As Sacred Dancers, we need to remember that our dancing is first of all not a performance but a prayer—first of all not from our egos but from our spirits, seeking an expression of who we are originally, at center. To move and dance is to be a gifted expression of God's spiraling consciousness. We go beyond the natural dances remembered in our Old Brain and create new expressions of movement. As busy as the mind can be, so too can we find a stillness in which it can rest, even as we move. The form and beauty of T'ai Chi movement, originated in China, is a gift to us all, a universal language of movement in which to find peace, harmony, strength, openness.

Setting aside our limited idea of the way things must be, opening ourselves and letting go into the formal flowing silent movement of T'ai Chi, we receive....

Called to Dance: A Sacred Dance Summit!

celebrating our sacred dance roots

July 31st 1-5:00 p.m.

Father Lucien Deiss, Dr. Lawrence Hoffman, Dr. Diane Apostolos Cappadona, Dr. Doug Adams and Father James Pawlicki with Karen Attix, Kathy Villalobos, and Gloria Weyman

July 31, the Saturday immediately after the Sacred Dance Guild Festival, meet five prominent dance and liturgy scholars who will assemble for a summit at Pacific School of Religion. The *Called to Dance Project*, a video documentary undertaking of the San Diego County Ecumenical Conference and Guild member Kathy Villalobos, is gathering these Christian and Jewish scholars and historians for an open consultation.

To take advantage of this sacred dance summit and to support the creation of this important video, the Northern California Chapter of the Sacred Dance Guild is sponsoring a special day to celebrate our roots. Karen Attix, former Cunningham Company member now focusing on dance and spirituality, will lead participants in a movement ritual honoring our unfolding universe from the primal flaring force of the big bang to the ecological crisis of the present to begin with what our bodies know about our past.

Then, an *Ask the Scholars* panel discussion gives you a chance to find out how dance has been a part of our religious history. Scholars include Father Lucien Deiss, influential member of the Vatican II Consilium on liturgy, Dr. Lawrence Hoffman, professor of liturgy at Hebrew Union College, Dr. Diane Apostolos Cappadona, lecturer in religion and art, co-editor Dance as Religious Studies, Dr. Doug Adams, professor of Christianity and the Arts at Pacific School of Religion, co-editor of Dance and Religious Studies, and Father James Pawliki, producer of an African American documentary on black worship in America, *Plenty Good Room*. Kathy Villalobos, executive producer of the video, will discuss the *Called to Dance* project.

Cost for the event is $20.00 payable to Northern California Chapter SDG. Mail registrations to Joann Weeks by July 20:

Joann Weeks
2056 Mendocino Way
Modesto, CA 95350

or call Cynthia Winton-Henry for more information, 408-279-6671. If you are coming for the Festival you can stay at PSR Friday and Saturday evenings to partake of this extraordinary bonus event. Make housing arrangements when you reserve your spot for the Festival through Carol Voison in PSR's Office of Continuing Education 1-800-999-0528.

The Taiko Drummers of San Jose

Sacred Dance Guild Festival Highlight!

(from *Drums & Drumming Magazine* (GPI Collector's Edition), July/August 1988

If you perceive the Japanese as being so steeped in tradition that they seem to ignore the modern world, you could be missing the boat. Because in California a group of third-generation Japanese Americans are revolutionizing percussion music. The San Jose Taiko Group has taken traditional Japanese taiko drumming and fused it with Afro-Cuban, Latin, and jazz forms to create a unique style of music that is compelling, energetic, and absorbing.

Taiko is the Japanese word for drum. Its origins are traced to China and India, but it migrated to Japan more than 1,300 years ago. First adopted by religious and ritualistic cults, its use eventually became popular in poetry, dance, acting, and instrumental music...

In America, taiko drumming got its start in the Buddhist temples. It grew from a church activity into a musical outlet for its group members. There are currently 30 taiko groups in America and Canada, and the San Jose group, which is the foremost taiko group outside of Japan, has been active for 14 years.

There are two fundamental concepts that all taiko groups share, both in America and Japan: Kata (pronounced Kah-tah) and Ki (pronounced key). "Kata is the attitude, the style, and the actual way of playing, which includes the movements involved. Ki is the philosophy of thought, which is the spiritual unity of the mind, body, and spirit. We always work on communicating the spirit and unity in our playing, which is projected to the audience during our performances. Kata and Ki are rudimentary to the art itself as taken from the tradition in Japan. It can't be found in a recipe book, it takes years and years of study to find the basic essence and spirit of what we're trying to capture as we perform, and as we rehearse...

In concert, the San Jose Taiko Group play with exacting passion. The mood is set as the taiko players, dressed in traditional costume, begin their melodious rhythms. Incorporating "a prescribed set of moves" into the performance, the group plays fluidly, no stroke wasted, with martial-like precision.

Sacred Dance Guild members are cordially invited to join the Eastern Pennsylvania Chapter at its Retreat:

Kirkridge Revisited
June 18–20, 1993

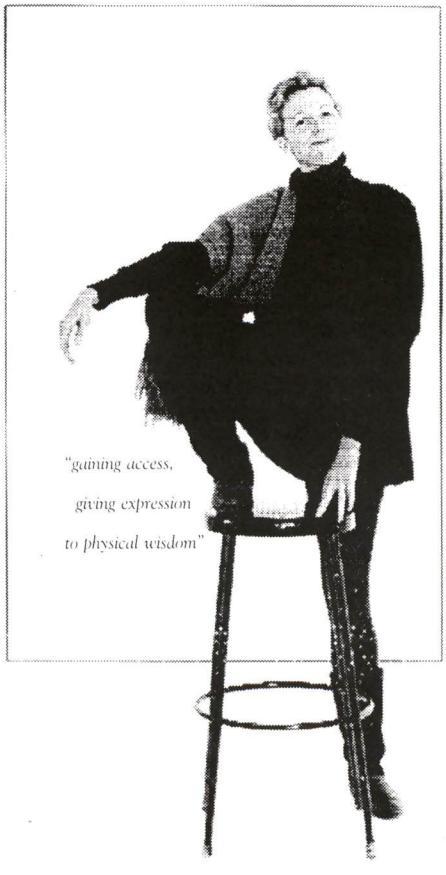
Kirkridge is a beautiful mountaintop Retreat and Study Center in northeastern Pennsylvania, fondly remembered by members who gathered there for four successive annual conferences (now called festivals). Come! Share the experienced leadership of Dr. Karen Clemente, Father Edmund Coppinger, Jeanne Burt Fuller, Guild President Pamella Gwozdz, Gregory Mitchell, Kay Troxell, and Mary Jane Wolbers. All have served festivals and regional Workshops of the Guild.

A registration deposit of thirty dollars ($30.00) sent **NOW** to Anita Bondi, Retreat Registrar, R.D. # 5, Box 5224, East Stroudsburg, PA 18301 will reserve your space. Checks should be made payable to The Eastern Pennsylvania Chapter of S.D.G., with the notation "1993 Retreat Deposit" in the lower left corner.

Registration will close when capacity is reached; it's "first come, first served." Confirmed registrants will be sent full details as soon as deposits are received. Fees will be adjusted to pay Retreat expenses and are dependent on registration. (**Total** cost is not expected to exceed $180.00.)

"Kirkridge is the true meaning of 'sanctuary', a sacred place where the human spirit is renewed and refreshed."

—Sam Keen



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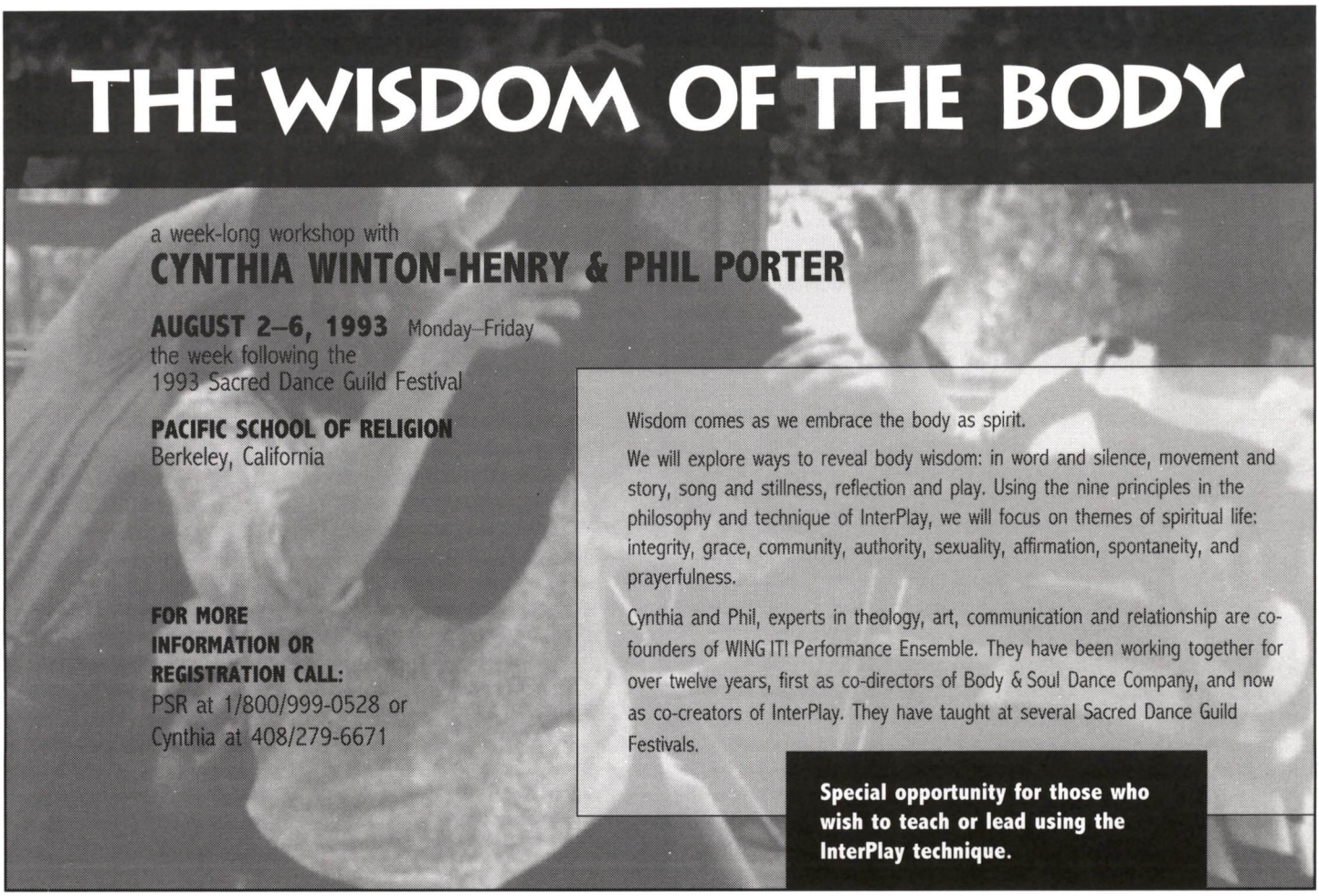
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Cynthia and Phil, experts in theology, art, communication and relationship are co-founders of WING IT! Performance Ensemble. They have been working together for over twelve years, first as co-directors of Body & Soul Dance Company, and now as co-creators of InterPlay. They have taught at several Sacred Dance Guild Festivals.
Special opportunity for those who wish to teach or lead using the InterPlay technique.

CHAPTER NEWS

Northern California

Joann Weeks reports: Fall Festival in Fresno was held at Hope Lutheran Church on November 15, 1992 with Sara Pagoulatos directing. The festival included a sharing of costumes, dances and videos of past presentations, as well as a clown ministry.

Bodyspirit was held in Oakland at St. Paschal's Catholic Church on December 12, 1992 with Cynthia Winton-Henry and Phil Porter who co-direct WING IT!.

Winterplay with Cynthia Winton-Henry and Phil Porter was held January 15-17 at Camp Cazadero on the Russian River.

A Workshop and Festival was held on April 24 at the Church of Living water in Fresno. Leaders included Alysha Newmark, Anna Souza, The Peculiar People, Gwen Smith and Margaret Taylor Doane with a special Festival Performance by Rick Alonzo of Art & Music Ministries, The Peculiar People and Ordered Steps Ministries. This was a sharing in dedication to equipping and informing the Body of Christ in the area of Sacred Dance and other forms of ministering arts.

Southern California Chapter

On February 27, 1993 "A Day of Dance Workshop, An Evening of Praise Concert" was held with leader Kathleen Villalobos. This was held at the American Martyrs Catholic Church in Manhattan Beach.

Irene Zelaya, director of the Inspirational Dance Group, directed "Thanks Be to God" on November 22 at St. Paul Methodist Church in Tarzana. Erlyne Whiteman, director of Westmont College Dance Company, presented Olivier Messiaen's "The Nativity of Our Lord" on December 6, 1992 at Trinity Episcopal Church, Santa Barbara. Evelyn Broadbent assisted Dora Sancers at the School of Theology, Claremont, in a December workshop on "Dance in Worship".

"Dancing Creation and Life" with Carolyn Deitering was the theme of the workshop for children and adults held in Claremont in October. On December 3 "Dance: Celebrate Christmas" was held in the Granada Hills Presbyterian Church in Northridge with leader Jeannine Bunyan. Kathleen Villalobos led "Called to Dance" on February 27 in Manhattan Beach at the American Martyrs Catholic Church.

On April 24 the Southern California Chapter celebrated their 15th Anniversary with a Fundraiser in Pasadena at the Holliston United Methodist Church in Annual Concert coordinated by Suzanne Horn. This year's concert will provide two scholarships to National SDG Festival.

Lakeshore Chapter

On March 5, 1993 at the historic St. Thomas Apostle Church, Chicago, a *Festival of Organ and Dance* (live organ) was performed by Thomas Weisflog and a group of fifty-one dancers.The choreography was by Maggie Kast and the music by Jehan Alain.

On March 13, from 9 to 5, a Retreat with *Outbounds* Performance Company was held at the First Unitarian Church in Chicago. The company includes Karen Day Jonas, Leo Keegan and Jane Siarny with musical accompaniment by Jonathan Minkoff.

From April 12-15 a Spring Lecture Series on Worship and the Arts was held at Garret Theological Seminary in Chicago.

Worship with Dance Seminar was held February 27, 1993 from 9 to 5 in Normal with Pamela Smith "...Times of refreshing shall come from the presence of the Lord" (Acts 3:19).

"Free the Spirit!"—Dance, Sing, Speak, Chant—was the theme of the Improvisation Class led by Maggie Kast from April 6 through May 25 at the First Unitarian Church, Chicago.

Potomac Chapter

Joceille Nordwall reports a Festival Cool Down that was held immediately following last year's Festival. Joceille's group did a mime "The Lord said 'Go'" for Laity Sunday. She also took four sixth graders to dance with them at a neighboring church. For Thanksgiving, they shared "Go Now in Peace" and for Christmas they were involved in "Lessons and Carols."

SACRED DANCE ACTIVITIES

ARIZONA

Denise Dovell reports on the first Sacred Dance Guild sponsored concert "Spiritual Journeys" under leader Kathy Ayala, held in Tucson on October 18, 1992. The following also were part of the program: Echo Hawk, First Christian Church Dancers, Dance Now and JaBlow. Several group dancers were interspersed and allowed the audience to become part of the experience which incorporated dances from various cultures.

"What We Can Learn from Ethnic Dance" was the theme of the workshop held May 15 at St. Mark's Presbyterian Church in Tucson. Denise Dovell led participants in basic movements of Classical Chinese, various North American Indian and West African dances.

On February 13 Carolyn Deitering presented a Pre-Lent Workshop at First Christian Church in Tucson. "Thursday in the Dark" demonstrated for "Seminary for a Day", a conference on Worship and the Arts on February 20th in Mesa. Rev. Dr. Mikel Taxer led a session on dance and theatre in worship. The "Thursday in the Dark" group presented "Passacaglia of Praise" and "Great Are Your Mercies" at the worship service.

CANADA

On May 7-8 a retreat "Incarnational Spirituality: Praying with the Body" was held with leader Celeste Schroeder in Vancouver, British Columbia.

GEORGIA

"Moving in the Spirit" participated in programs in December with "Ribbon Dance Performance", "Joint Movements", and a Drama Workshop.

MINNESOTA

The Seraphim Dancers of Rochester presented J.S. Bach's "Arioso", choreographed by Virginia Huffine on January 31, 1993 at Christ United Methodist Church. Included was "Tomorrow Shall be my Dancing Day", choreographed by Veronica Oliveto. Claire VanZant designed flowing dresses of mauve with headbands in shades of purple, pink and silver attached to tri-cornered veils hooked to one wrist in keeping with the historical period of the music.

MISSISSIPPI

From the Christian Dance Warehouse, Biloxi: "The Windows International Dance Co." performed and held a workshop in Jackson on October 23-24. "An Evening of Dance" was held in Biloxi by the Ballet Theatre South on October 24. This program included "Spirituals" with choreography by the director, Cheryl Dawson Black. The next performance of this group "The Season's" will be based on Ecclesiastes 3:1-8.

Liturgical dance was included in Mass at St. Joseph's Catholic Church in Gulfport on September 18, 1992. This service commemorated the 25th anniversary of the church. Dancers were from the congregation, Coast Ballet & Co., and Christian Dance Warehouse; choreography by Cynthia D'Angelo.

The Ballet Magnificat Christmas Program "A Christmas Festival" was held December 11-13, 1992 at the Jackson Municipal Auditorium.

NEW JERSEY

Avodah Dance Ensemble gave the following performances/workshops: October 30 in Wilshire Boulevard Temple, Los Angeles, Ca. with "Let My People Go"; October 31 in Temple Israel, Hollywood, Ca. with workshop; November 1 and 2 and 5 "Let My People Go" in Santa Barbara and Venture, and La Jolla, Ca; February 20 "Let My People Go" at Harrisburg Area Community College, Harrisburg, Pa.

NEW MEXICO

"Surgite", a Sacred Dance Company with Leslie Salas,soprano and Ross Sutter, tenor, were in concert on December 6, 1992 in the First Congregational Church, Albuquerque.

NEW YORK

From Omega Peace Arts: The Healing Peace Circle is held every Wednesday evening with Allan Tung, Sid Kemp and Barbara Knight, facilitators in the Omega Studio in the Cathedral Church of St. John the Divine. Held in the same studio is Sacred Dance Journey to the path of I Am every Tuesday morning and Saturday afternoon.

The Omega Peace Arts also held Living Meditation Workshops in "Managing Stress" on February 27, "Making Sacred Space at Home" on April 24, "Nonviolence, Friends and Relations" on May 8, "Ideal Form and Daily Life: T'ai Chi and Meditation" on May 22 and "Deepening Practice" on June 12.

Roberta Grimm of Buffalo reports that she has started a senior citizens' group which meets in a church allowing them the possibility to use hymns, psalms and prayers in movement which enlarges exercises into a wholeness of the person. As director of the Buffalo Celebrants, she is busy rehearsing "They Dance Alone". They have danced this for several churches in several languages. The group is also developing Ray Repp's "Dona Nobis Pacem" which is done either as an ensemble or as a duet.

On December 23-27, the Ancient of Days Dance Theater presented "Wings of My Wings and Blood of My Blood", a healing journey of remembrance on December 23-27, 1992 at the Theatre of the Riverside Church. This presentation was conceived, choreographed and performed by Yienan Song.

NORTH CAROLINA

On February 20 and 21, the "Liturgical Dancers" with director Diane Tucker participated in a program of Modern Song & Dance with "Non Nobis Domine", "Appalachian Spring" (including "Simple Gifts"), and "May the Road Rise Up".

Diane Tucker also had her new studio and home blessed with dance including "Prayer of Saint Francis", a section of the St. Matthew Passion, and "Ubi Caritas". The blessing closed with three Negro Spirituals and "Bless this House" and an original song by Jeremiah and Mary Council.

Vera Klawe choreographed a "Christmas March" in December. Mabel Satrapi, Diane, Tom, Bonnie and Tony Napoli participated in the "Nutcracker". Diane shared a turtle dance with children at Christmas — the legend goes that the Turtle was the last creature to come to Bethlehem and dance for Jesus.

Bill Coolidge has a movement group meeting each month. He leads retreats and is planning dance for Easter Vigil or Pentecost in services at St. Bartholemew's Episcopalian Church in Pittsboro.

Janet Fields' groups of dancers performed "Open your Mind" for Covenant Sunday at the Raleigh Mennonite Church on March 7th. Jane Wellford offered workshops in February with her group "Moving Liturgy". One of Jane's meditations will be in March for the First Presbyterian Church in Salisbury. Aura Edsall from Ashville reports she is active in her Methodist Church.

Donna Maria Hardy performed "My Tribute" for the Shiloh Presbyterian Church on the 28th of February's worship service. JoAnn Higgenbotham teaches at a private Christian School in Cleveland which is sponsored by the Church of God.

OHIO

Ruth U. Nobel continues teaching "Creative Movement for the Elders' Program" at Cuyahoga Community College in Solon. In the Fall of 1992 Ruth danced "Amazing Grace" at Garfield Trinity Church.

WISCONSIN

The Dances of Universal Peace held their Spring Renewal: "Dancing with the Goddess and the Green Man" with Zamyat Kirby and Anahata Moore as leaders on April 2, 3, and 4 in1993 at the Gates of Heaven Synagogue in Madison.

TEXAS

Barbara Paul reports: January 17, 1993 Sr. Martha Kirk participated in a Creation Spirituality worship service led by a Trinity Methodist minister. Sister Martha and Carol Nummery celebrated Martin Luther King Day through song, movement and storytelling. All were inspired and moved by the struggles and strife in the African-American heritage.

The inspired minister asked Sr. Martha to do the service for his Methodist congregation immediately following the Creation Spirituality service. At St. John Neuman Catholic Church in Austin the same day a workshop was held led by Sr. Martha and Carol with movement and meditation.

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting, home of Annie Zahradnik, Wickliffe, Ohio, February 12-13, 1993.

Members present: Ann Blessin, Barbara Eppich, OSU, Pam Bittner Gwozdz, Carla Kramer, Mary Jane Vovk, SND, Mary Jane Wolbers, Annie Zahradnik.

The meeting was called to order by Pam at 7:25 p.m.

The minutes were read and approved with corrections. M/Annie Zahradnik. S/Ann Blessin. Passed.

Housekeeping

Future Meeting Dates: The next Executive Board meeting will be at the home of Annie Zahradnik on April 30-May 1, 1993.

Executive Board Reports

Treasurer's Report: The Bank Account Balance as of February 12, 1993 is $10,938.84 and the Memorial Endowment is in the amount of $7026.58. Mary Jane Wolbers' gift of $75.00 will be added to the Endowment Fund in June, 1993.

A request was received from Marsha Montgomery, Regional Rep., for $300.00 from the Florida money to be used to fund a S.D. Concert. Her request will be sent to the Director of Regions for further action.

Sharon Miller requested that the Life Membership Dues be put into a time certificate to be handled by the new Treasurer in October, 1993.

Festival '92 closed their accounts and sent a check to the National Treasurer for $7444.35: $250.00 for Insurance, $3500.00 for Seed Money, $3694.35 as Profit.

Rebates were sent to the following Chapters on November 1, 1992: Eastern, PA. $228.00, Rocky Mt., $174.00, Southern CA $270.00, NY/SW. CT $294.00, Lakeshore $324.00, Ohio $150.00, Potomac $264.00, total: $1704.00.

Corresponding Secretary: Annie reported that all correspondence is up to date.

Resource Director: Joyce has had no inquiries and no correspondence.

Vice President: Ann has formally accepted the nomination for President of the National Sacred Dance Guild.

President: Pam has been in communication with Dana Schlegel, Chairperson of the Nominating Committee and Ted Webster, Co-chairperson for Festival '94. She is responding to inquiries from various persons as well as networking with Board members.

Program Director: Pam Bittner Gwozdz is acting as the liaison for PSR-Festival '93 and Boston-Festival '94.

Journal Editor: The Winter Journal included a complete up-date of the SDG Directory. Toni' has received many positive responses to this format and recommends that it continues to be published in the Journal.

New Business

The General Membership approved the increase in dues as follows:United States $28.00, Canada $31.00, Overseas $37.00, Group $65.00,Seniors/Students $20.00, Life $800.00.

A moratorium is being placed on the spending of Scholarship money for Festival '93 due to low interest rate on the Memorial Endowment Fund. Chapters, groups and organizations are encouraged to grant monies which will enable members to participate in Festivals. M/Annie Zahradnik. S/Mary Jane Wolbers. Passed.

A Chapter Charter Certificate has been approved. It will be presented at the annual banquet during each Festival. M/Carla Kramer S/Barbara Eppich, OSU. Passed.

The Corporate Fiscal Year will extend from July 1 to June 30. Any action of the Board contrary to this is hereby rescinded. M/Barbara Eppich, OSU. S/Annie Zahradnik. Passed.

The SDG is incorporated in the State of New Hampshire and must maintain a principal mailing address in that state. If Mary Johnson is unable to maintain the P.O. Box for any reason, the SDG will take over the P.O. Box and pay the rental. The Board agreed to this action by consensus.

Carla made a motion to place two ads in the *Conference Journal* where information about the SDG will reach dance professionals in CORD, SDHS, DCA and ADG - all major dance organizations. S/Ann Blessin. Passed.

A discussion was had on the *Journal* Editor's recommendation to publish the Directory within the Winter *Journal* rather than separately since the members' responses were so positive to it. There was a concern voiced by Ann Blessin about publishing the Directory in this manner because others besides the SDG membership receive the *Journal*. It will be up to the new Board to make a decision on this matter.

The meeting adjourned at 1:05 p.m. M/Barbara Eppich, OSU. S/Ann Blessin. Passed.

Respectfully submitted, Mary Jane Vovk, SND, Recording Secretary.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

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Published by the Sacred Dance Guild.
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International content: sources from United States, Canada, England, Australia and New Zealand.

Resources in Sacred Dance is a starting point for students, teachers, clergy, dancers and lay persons who want to know more about dance and movement as it is used in relation to worship. It is a "must" for those not only interested in sacred dance, but also in related fields of study.

$10.00 plus $2.50 postage and handling

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Stow, Ohio 44224

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Calendar

May 1-16, 1993 - "Christ's Body and Our Bodies", Sydney and Melbourne, Australia, with Phil Porter and Cynthia Winton-Henry. Contact: Cynthia Winton-Henry, 465 Flagg Avenue, San Jose, CA 95128.

May 7-8, 1993 - Retreat on "Incarnational Spirituality: Praying with the Body" with Celeste Schroeder, Vancouver, B.C. Contact: Cenacle Retreat and Renewal Center, 3689 Selkirk Street, Vancouver, B.C.,V6H 2Y9, Canada.

May 8, 1993 - Day long celebration of liturgical dance with Donna LaRue, Boston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

May 14 - 16, 1993 - Weekend retreat offered by CREDO, at Campion Renewal Center, Weston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

May 30 - June 11, 1993 -Performance Workshop of St. Matthew Passion taught by Diane Tucker. Contact: Lakeshore Chapter, SDG, P.O. Box 6242, Evanston, IL 60204.

June 9 - 10, 1993 - World Dance Alliance, The New York Public Library at Lincoln Center, New York. Contact: The World Dance Alliance, c/o Dance Magazine, 33 West 60th Street, 10th Floor, New York, NY 10023.

June 11, 1993 - Historic Concert of the New Dance Group, La Guardia High School, New York City with Choreography by Anthony, Dudley, Erdman, Gentry etc. Contact: Phone 212-627-3790.

June 11 - 13, 1993 - "Of, By, and For the People" How dance proclaims political ideals, ethnicity, social class, age group identification, and regional pride, the American Dance Guild Conference will be held in New York. Contact: American Dance Guild, 570 Seventh Ave., New York, NY 10018.

June 15-19, 1993- NPM's First National Choir Festival including Ritual Dance, Mime, and Drama Institute, Cervantes Convention Center, St. Louis, Missouri, with leaders Gloria Weyman, John West and others leading. Contact: Gloria Weyman, 3215 Bellacre Ct, Cincinnati, OH 45248.

June 18-20, 1993 - "Kirkridge Revisited" retreat, Kirkridge, Bangor, PA with Pam Bittner Gwozdz, Gregory Mitchell, Fr. Edmund Coppinger, Kay Troxell, and others. Contact: Anita Bondi, RR 5, Box 5224, East Stroudsburg, PA 18301.

June 21 - 25, 1993 - Theology and Cinema with Durwood Foster, Pacific School of Religion, Berkeley, CA 94709. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

June 26, 1993 - Lakeshore Chapter SDG Concert, St. Mary's College. Contact: Leigh Riche, Phone (708) 864-6837.

June 28 - July 2, 1993 - Crafting Silence and Surprise in Storytelling and Preaching with Margie Brown, Pacific School of Religion. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 3 - 10, 1993 - Midwest Dance Camp, Villa Maria Ecumenical Center, Frontenac, MN. Contact: Ken McCullough, 6017 Birch Hill Dr., Madison, WI 53711.

July 5 - 11 ,1993 - "Women, Art, and Spirituality: Our Stories as the Cosmic Story", Santa Fe, New Mexico with Cynthia Winton-Henry and Carol Wickersham. Contact: Plaza Resola, ph. 1-800-821-5145.

July 5 - 11, 1993 - Sacred Dance XXI. A week of dance and prayer in the desert, with a monastic life setting. Directed by Carla DeSola. Contact: St. Andrew's Abbey, Valyermo, CA 98563.

July 11 - 17, 1993 - "Sharing Dreams", Virginia Wesleyan College, Norfolk, Virginia, for clowns, mimes, puppeteers, dancers, storytellers and worship planners. Contact: Phoenix Power & Light Co., Inc, Drawer 5665, Virginia Beach, Va 23455-5665.

July 12 - 16,1993 - "Bringing Biblical Humor to Life" with Doug Adams/Michael Moynaham, Pacific School of Religion. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca 94709.

July 14 - 20, 1993 - Historic first national Joint Assembly of the United Church of Christ and the Christian Church featuring Phil Porter and Cynthia Winton-Henry. Contact: Cynthia Winton-Henry, 465 Flagg Ave., San Jose, CA 95128.

July 16-23, 1993 - Deep Prayerfullness: Where the Drop Meets the Ocean, North Pacific "Dance to Glory!" Dance retreat and training, Breitenbush Hot Springs Retreat and Conference Center, Detroit OR. Contact: Wahaba Heartsun, P.O. Box 1084, Cottage Grove, OR 97424.

July 19 - 23, 1993 - "A Time to Dance", A week of dance with Carla DeSola. Summer Session, PSR. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 19 - 23, 1993 - "The Use of Story and Biblical Humor in the Local Church" with Gary Barbaree, Margie Brown, Tom Woodward, and Michael Williams. "Bringing Contemporary Art into the Congregation" with Doug Adams and Jennifer Colby. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 24 - 30, 1993 - All Saints Festival of Liturgical Arts, All Saints Episcopal School, Vicksburg, MS 39180 led by Sylvia Bryant,Mary Lee Hawse, and Patricia Hearn. Contact: Sylvia Farris, P.O. Box 307, Vicksburg, MS 39181.

July 26 - 30, 1993 - '93 SDG Festival "Festival of Dance and Spirituality", Pacific School of Religion, Berkeley, CA. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 2 - 6, 1993 - A Worship Language Lab with Brian Wren; The Wisdom of the Body with Cynthia Winton-Henry and Phil Porter. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca 94709.

August 1 - 11, 1993 - JADE '93 (Japan Asia Dance Event), in Tokyo & Akita, Japan. Theme: "Asian dance Today - Town & Country". Contact: The Jade '93 Committee, c/o Japan Center, Pacific Basin Arts Communication, 7-3-12-5B Roppongi, Minato-Ku, Tokyo, Japan 106.

August 6 - 9, 1993 - Retreat on "Embodied Prayer" with Celeste Schroeder. Contact: King's Fold, P.O. Box 758, Cochrane, Alberta, TOL OWO, Canada.

August 6 - 8, 1993 - Dance Workshop with Carla DeSola, "Cathedral of Heart: A Journey Through the Labrinth", New York. Contact: Omega Peace Arts, Omega Studio, 1-212-666-0256.

Executive Board Meetings

Spring Meeting: April 16-17, 1993, Annie Zahradnik's Home, Ohio

General Meeting: July 26, 1993, '93 Festival, PSR, California

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